

GRAINGER'S SUITE AT PHILHARMONIC

"In a Nutshell" Savors of
Ragtime, but Pastoral Move-
ment is Dainty.

SURE TO STIR APPLAUSE

Four New Percussion Instru-
ments Used and Piano
Also Employed.

The Philharmonic Society concert at Carnegie hall last evening was noteworthy chiefly because it brought with it the first New York performance of Percy Grainger's suite "In a Nutshell." The other numbers were Schumann's "Manfred" overture, Brahms's second symphony and Saint-Saens's concerto in G minor for piano and orchestra, with Mr. Grainger as the soloist.

Mr. Grainger's suite had its first public hearing at the Norfolk festival last June. It is one of this untrammelled youth's joyous experiments in fields which more sober minded composers avoid. Its moods are in no way connected and its methods are in at least three of the parts aggressive.

Four new percussion instruments are employed. They are the steel marimba, the wooden marimbaphone, Swiss hand bells and the nabimba. The piano is introduced to help out, and with the percussion instruments already at hand in the orchestra, there is a total of prodigious and effective beatings. The piano is played not only by hand but in one instance by the whack of a claw hammer on a bass string.

In the pastoral movement dedicated to Cyril Scott, Mr. Grainger has some very tender and winsome thoughts, but the three other movements are just the outbursts of a musical playboy. They are jolly and sportive and they furnish amusement, which is often enough not present in symphonic concert. It may be noted that the final movement, originally called "Constable's March," is now "Gunsacker's March." The alteration of title does not appear to be an improvement.

The composition, however, will always serve to evoke applause. Some of it is even of the ragtime family.

TWO PIANO RECITAL.

Gay Maier and Lee Pattison of Boston in Aeolian Hall.

Gay Maier and Lee Pattison, two pianists from Boston, gave a concert of music for two pianos last evening in Aeolian Hall.

The works presented comprised a "Prelude in B Minor" of Chopin; Schumann's "Piano Trio," and his variations on a theme by Beethoven; Debussy's "In Black and White," and some

other numbers, including Chabrier's "Jazz."

The performance of the two players was a skilful one, and it was warmly applauded.

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—Gets \$1,400 Cash.

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Through his mind flashed thoughts of the traditions of Connecticut. It was here that they used to make wooden nutmegs and sell the cured things to a credulous public. It was not Ysaie who would buy no nutmegs. Haughtily he sent his ultimatum to the local committee in charge of the recital:

"Cash or nothing. I won't play here unless I get my money."

But Yankee ingenuity won the day—or rather, the night. The committee hurried out in small groups. One squared up to Ysaie, who was sitting in his cafe and tapped the bill. Another took a taxi to the Hotel Heublein. In spite of the fact that the proprietor of this well known roadhouse is a German, there was money to be had here for a Belgian fiddler. A third committee put a little touch on Manager Meyers of the Hotel Garder, also a true German, and he passed along Aeolian street, visiting the Bond and the Allyn House, where the Republican State committee makes its headquarters every campaign.

When the committee returned, enough and to spare, although it was a hard job during the rest of the evening for any thirty soul to buy a cocktail at any of the hotel's unisex bar.

Ysaie took the wadded bill in his hand and counted them. Not once, but four times he counted them with his own artistic finger tips. Then at last, he permitted that these tricky Yankees were not to be trifled with. He took the bill, he tossed the bankroll to his secretary and smilingly announced:

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